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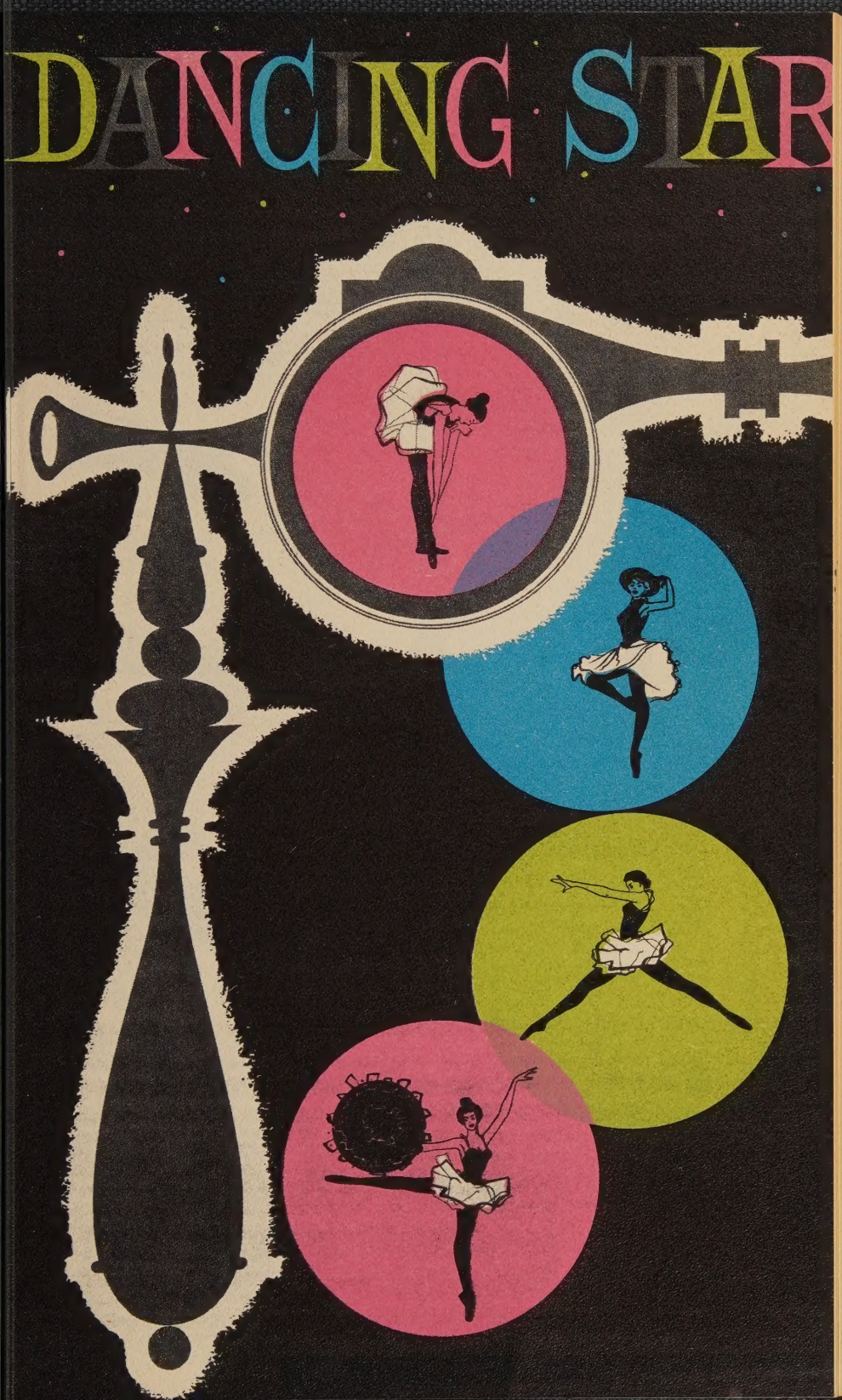

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The DANCING STAR is published monthly by the Danstar Press at 376 Almaden Ave., San Jose 10, California.

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Yearly subscription $1.50 (12 issues). Outside the U. S. A. $2.00

Dancing Star

A NATIONAL PUBLICATION

OCTOBER 1953 FIFTEEN CENTS

★ VOLUME 3 ★ NUMBER 9 ★

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Dance Lines

by Gordon Keith

IN RETROSPECT

In December, 1950, a new star was born---DANCING STAR magazine, that is. At that time the publication had 8 pages. On February, 1951, there were 12 pages...May, 1951, 16 pages...Sept-Oct, 1951 20 pages...April, 1952, 24 pages...December, 1952, 28 pages...Aug-Sept, 1953, 32 pages and now, for this special Souvenir Edition there are 40 pages...Not a lot perhaps, when compared with some of the general market magazines... but for a magazine in a specialized field, still selling at 15 cents we believe that DANCING STAR is a real bargain in dance periodicals.

PARDON THE EXPRESSION

While we were back East this past summer the Selvas invited us to dine in their new home. Being somewhat of a stranger to New York and its environs we were amazed to find that within a few short minutes--and the help of Mr. S's Cadillac--we had left the maze of steel and concrete behind and were in one of the most picturesque spots we have ever seen. The huge house, situated in a miniature 'Sherwood Forest' and skirted by a running brook, is complete with overhanging balcony, circular stairway and massive fireplace..

It's no wonder that some folks would just as soon live out of (if you'll pardon the expression) California....

STRICTLY PERSONAL

It would be our guess that by now, almost everyone who can read writin' has read something pertaining to the purchase of Nevada's first newspaper, Virginia City's 'TERRITORIAL ENTERPRISE', (the paper in which Samuel Clemens first used the pseudonym, Mark Twain), and its owners.

Lucius Beebe, former New Yorker and erudite top-hatted columnist of the Herald Tribune, and his partner, Charles Clegg, noted photographer, are publisher and editor respectively of the weekly TERRITORIAL ENTERPRISE.

Since publication of their first issue (Friday, May 2, 1952) circulation has climbed steadily from less than 300 to more than 5,000....which is a considerable climb, considering that Virginia City has a population somewhat under 500.

It has been largely through the publicity know-how of Beebe and Clegg that the one time ghost town of the Comstock Lode has, during its peak season some 5,000 persons a day sauntering through its historical streets and buildings.

One old landmark in particular that never fails to interest dancers and theatre folk in general, is Piper's Opera House. First built in the 1800s, it has played such theatre greats as: Lillian Russell, Houdini, Edwin Booth and Lola Montez, to name only a few. Piper's Opera House--what a downright romantic setting for a wedding! (For the ending to this story, see photograph on page 258).

Peter Craig Raymond

IN

BALLET TODAY

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Our Readers Write

Despite the fact that people in the dance profession have very little 'spare' time, the editors have received many UNSOLICITED *letters in which the writers express their feelings regarding the* DANCING STAR *as a magazine. Following are a few excerpts from these letters.*

'...I, as the mother of a dancing daughter read and appreciated to the full, the sensible advice in 'YOU OWE IT TO YOUR CHILD.' You should make this article available to every dance studio for distribution to not only experienced but new parents of future dancers(?) I am enclosing a check for $2.50 for a two-year subscription to DANCING STAR, which I anticipate reading very much.'

(Mrs.) Jeanne Le Fevre Espenscheid
Chevy Chase, Maryland

ED NOTE: Copies of the article you refer to are now available. See back page ad of last month's DANCING STAR.

',..Enclosed you will find $1.50 in cash for one year's subscription to DANCING STAR. ...A number of my friends, who are also dancers, have told me that you publish a very interesting magazine. I know I shall enjoy it as much as my friends.'

(Miss) Dawn L. Blackford
New Castle, Penna.

'...Is it possible to purchase five hundred copies of YOU OWE IT TO YOUR CHILD by Neal Stanton? It is just perfect to give every mother in dancing school...'

Frabell's 'Professional Stage Dancing'
Irvington, New Jersey

'...Enclosed is my check for 1000 copies of YOU OWE IT TO YOUR CHILD and for five 1952 issues of DANCING STAR. The attached form indicates the back issues I desire....Can you tell me what issue my DANCING STAR expires? I desire to continue this magazine...'

Sealy's Dancing Studio
Schenectady, New York.

'...Just got through reading the May issue of DANCING STAR and find it very interesting and good reading! I really enjoy every issue. Enclosed please find (money) for a 2 years subscription (for last year, 1952 and 1953)...'

Helen Von Naso
Newark, New Jersey

THE COVER

Robert Foster, the young artist who drew our July cover (Street Car Named Desire) has come up with another attractive one for this month's Souvenir Edition....the Opera Glasses, and what the viewer sees through them.

One of five brothers and sisters, 2 girls and 3 boys, Bob seems to be the only with with an artistic bent. However his mother, at the age of 17, danced in the Ziegfeld Follies, appearing with such theatre greats as, Eddie Cantor and Will Rogers, which undoubtedly accounts for at least a portion of young Mr. Foster's artistic talents.

Bob can't recall when he first began to draw, but he does remember the uphill pull he had in getting his education. 'I travelled almost three thousand miles to attend the Art Center School in Los Angeles,' he recalls.

After a year of night school and working daytimes to pay his tuition and feed himself, he fell in love and married.

'It was my wife,' Bob said modestly, 'who really made it possible for me to continue my schooling for another two years---she worked while I studied my art. After that came our first baby---- and of course that ended my studies.'

Bob Foster's ultimate aim is to become a great illustrator...and judging from his past works and determination, he certainly ought to attain his goal.

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Is it TRUE what they say about

FRANK RASKY Condensed from NEW LIBERTY*

George M. Cohan, the late impresario of musical shows, once estimated that about five thousand dramatically inclined young ladies descend upon New York each year from all over the continent, dreaming of making their mark as Broadway stage troupers—and that of this army of hopefuls, only three ever make the grade.

Of these three, according to Cohan, only one actually graduates from the chorus line to that hallmark of stardom—her name in electric lights. Joan Crawford was one. So were ex-chorines Lucille Ball, Yvonne De Carlo, June Allyson, Barbara Stanwyck, Ruby Keeler, Ethel Merman and, of course, Marion Davies.

Although she is by no means a star, a blond, brassy, wise-cracking showgirl named Judy Sinclair might properly be classified as one of those three who has managed to establish herself as a professional Broadway trouper. Since the age of 16, Judy (who is now 21) has had consistent employment in showbusiness. This has included singing with Phil Spitalny's All-Girl Orchestra, performing at the Copacabana Night Club, and ornamenting the Broadway musicals, *Gentlemen Prefer Blondes, As The Girls Go* and her current musical show, *Top Banana.*

"Judy," says Hy Kraft, who collaborated with Johnny Mercer in writing *Top Banana,* "is one of the last of the old-style show-girls. By just walking across a stage, she creates living scenery."

When I saw star Phil Silvers in his dressing room, I asked him what his impressions were of Judy. The comedian put aside his copy of the *Daily News,* puffed his cigar reflectively, and said, "She's one of those rare things. A showgirl not too wrapped up in her own beauty so that she can't play along with a gag. A good comedian's straight man."

Judy has found that the most troublesome part of being beautiful is managing her hair.

"I'm a bleach-blonde," Judy admits candidly. "Actually, my hair is ash-colored, and it takes a special mixture to bleach it. I spend $50 a month making it look pretty. Every Friday, I spend three hours being woman-handled at the beauty parlor. Believe me, it's a real big-time production."

*Copyright 1952 by New Liberty

You may be surprised by the facts about chorines like Judy Sinclair, the animated windmill at the right

chorus girls?

Like most New York showgirls, Judy peppers her speech with Broadway slang, a fusion of jive-talk, Yiddish, and the specialized argot of Tin Pan Alley. Thus, one who doesn't know the score is a "creep" or "matzoh ball"; a wacky character is "meshugah"; a night club routine is a "bit" or "schtickel"; a dancer who's landed a job "eats like he's got a commercial."

Judy doesn't hesitate to admit her passion for the fineries of life. "My big weakness is furs," she sighs.

Like Lorelei in *Gentlemen Prefer Blondes*—or simply *"Gentlemen,"* in Judy's shortform reference—she also believes diamonds are a girl's best friend. On her fingers she fondly displays two rings, both gifts—one a three-carat diamond, the other a $600 sapphire.

But, she quickly insists, she's no pushover for any Stagedoor Johnny. "I'm discriminating about my boy friends," she says, with an emphatic flounce of her blond hair. "When any of those Johnny-come-latelies try to bug me, or get fresh, I give them a quick go-by."

In recent months, she has been squired about by a 35-year-old beau, Larry Best, a nightclub comedian and master-of-ceremonies.

Talbot

"Larry meets me after the show about 11:15 p.m., and then we usually take in a movie. Once a week, he'll take me to a nightclub. The *Stork* or *Club 21,* one of those crowded places. That means I rarely turn in before 3 a.m.

Actually, in the manner of most showgirls, Judy spends a good part of her day trying to improve herself. Usually, she wakes up at 11:30 a.m. in the three-room apartment she shares with June Kirby, who used to be a chorine in *Peep Show,* and now is a model. (The rent is $100 a month, which they share equally in paying.)

She takes half-hour singing lessons from Leon Carson, a professional music teacher and acting lessons from Betty Cashman, a well-known Broadway coach. Judy also takes in performances of other Broadway productions to see if she can pick up any thespian tips.

But Judy believes that no amount of teaching will make a big-timer out of a potential showgirl who is fundamentally a "smallowitz"—a doll without talent.

"If a lady has the proper requisites, she'll get there. If she doesn't, she'll do a floperoo, if you know what I mean."

In her present post, she gets $100 a week, somewhat more than the other chorines, because she also has a few "bit" or "schtickel" pieces of business to do, besides singing with the rest of the girls.

"But my salary still doesn't keep me," she says. "Most of it goes for clothes. My Mom still contributes cash to help me make ends meet. Besides, I have to pay $12 to $18 a year to each of my unions—Chorus Equity, Actors Equity, and the American Guild of Variety Artists.

John Bennewitz

Backstage, Phil Silvers ad libs for the appreciative chorus girls in the hit, "Top Banana."

That's why I'm trying to get some sideline work on television. After all, a girl must keep herself looking well, if she expects to get up there in the country club, if you know what I mean."

Judy feels that the most exciting sphere of her activity centers around backstage at the theater every night. In an attempt to gauge this palpitating atmosphere, I presented myself at the stage door entrance. The stage door man, Al Never, a thin, cheerful fellow of 44, who has worked in Shubert Brothers' theaters since 1923, helped make me comfortable in the draughty corridor backstage.

By this time, quite a few of the chorines had begun to stream in. They immediately made for a big "call board" beside the backstage clock. On this were fixed red tags bearing the names of each member of the cast. The girls turned over each of their cards, to let the stage manager know they had arrived. Then they either made for their dressing room, stopped to exchange quips, or paused to buy a chocolate bar or Coke from a refreshment

stand that Al had set up in the wings of the stage.

"Hey! Basha Regis!" Al called out, as a curvaceous dancer of 22 stepped through the door. "Your usual has arrived. By messenger."

The stagedoor man presented her with a long package.

"What is it?" I asked her.

"It's from my mystery gentleman friend," she said smiling. "Every night he sends me a red rose accompanied by a poem. I guess by now he's sent me 137 roses backstage." She giggled. "Real romantic, isn't it?"

"There's your modern chorus girl," said Al, with an air of weary resignation, as Basha went upstairs, hugging the red rose tenderly. "She used to be a dancer at the Copa. Now that she's singing on the Broadway stage, what does she do?" He shrugged disgustedly. "She takes courses in International Affairs at Hunter College!"

"How do the modern chorines differ from the old-timers you knew?" I asked.

"Well, for one thing, they're younger. In the old days, they were ripe beauties of 25 to 30. Nowadays, most of them are kids of 18 to 22. For another, they're more specialized today. Either singers or dancers. There used to be a breed we called strictly 'showgirls,' as distinguished from 'chorus girls.' They were six-footers—maybe not so talented, but how they dressed up the stage!"

He paused. "Worst of all, with a few exceptions, they're not so glamorous as the old-time showgirls. The modern chorines run around in slacks, take life serious, and think of an early marriage. But the oldtimers were wilder, more dedicated to creating an effect. They wouldn't think of retiring before they'd got a million bucks in gifts and had a Wall Street banker ready to marry them. The showgirls I knew were real sports, like Lupe Velez and Libby Holman."

I stood by the stage door during the glitter and hurly-burly of the performance, and afterwards as the girls trouped out.

By 12:15 a.m., the theater was quiet, empty. Only Al and I remained. I asked Al to show me to the chorus girls' dressing room. It would, I hoped, give me a final clue to the interests and aspirations of the average chorine.

It did. After climbing the windy stairway, we entered a low, crudely white-painted room. Dozens of costumes hung on racks, newspapers littered the floor, and in the center of the room were rows of seats and mirrored dressing tables. I examined the contents of each of the 16 tables and jotted down what I found:

A copy of Howard Fast's book, *Citizen Tom Paine;* an envelope from the income tax department; a calendar portraying the Madonna; three photos of large tabby cats

Talbot

Flamboyant as their stage life may be, most show girls swear they want a quiet marriage.

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pasted to a mirror; a cartoon showing a father looking astonished while his infant boy spells out the word "sex" in his toy blocks; a memo scribbled on an envelope reading, "See Howard, CBS radio, Monday."

Then there was a copy of the New York *Post,* opened up to the crossword puzzle; a photograph of a muscular man posed lifting a weight, and also the inscribed message, "You're the *top* with me—Ed."; a copy of *Newsweek;* a much-thumbed copy of Shakespeare's *Troilus And Cressida,* with scholarly "notes by Malone, Stevens and others."

On other chorines' tables there were: a card containing this annotation: "Food For Thought: The greatest sin—fear; The greatest thought—God"; a sheaf of reproductions of surrealistic paintings by Chirico, Henri Rousseau and Dali; some comic valentine cards; a copy of Theodore Reik's psychiatric study, *Listening With The Third Ear;* a catalogue of *Stein's Makeup For The Professional;* a copy of *Death Of A Nobody* by Jules Romains, and Philip Wylie's *Opus 21;* and, finally, prominently displayed on one wall, a listing by C. A. Smith, Inc., of its "Choice Wines And Liquors."

As we said goodnight at the stage door, Al turned and asked curiously, "Well, have you found out what the average, typical chorus girl is like?"

"Yes," I replied as I wandered off down Broadway. "A highly improbable creature. I don't believe she exists."

LONDON FOOTNOTES

by PETER CRAIG RAYMOND

• • Currently providing the bone of ballet-going contention here is bogeyman sponsored television. Will it help ballet aesthetically? Or will it help us from a boxoffice standpoint?

A poll held by one national daily brought in a 90% 'less ballet on video' vote. Having only two eyes, and lacking that third eye which manages to see something either clear or entertaining in video, I avoid television as much as someone who has to write about it occasionally can do! But I have just sat through one programme.

Let's have it clear. I like the ballet programmed very much...I like both dancers---I like the scene designer's theatrical work.

But if I wanted to start an anti-ballet pressure group...this BBC idea of dance-televising would be my propaganda trump! The ballet, SPECTRE DE LA ROSE is a riel. The quality is that of the male dancer's lightness, ability to 'float'. So the producer, Christian Simpson, used a top camera: LOOKING DOWN ON THE DANCER!

John Field might as well have been raising his little toe an inch as leaping high. His entrance from the window was lensed from his waist up...so missing the flight. His exit was taken with a top camera again...so the ballet's climax (the Spectre's apparent sweep through the air and hesitation before disappearing) was killed by showing Field land AND WALK AWAY!

Readers who know my work will know, too, that I rarely have to use a typewriter full of exclamation marks to express myself. Only the laws of libel keep me from going further.

Lighting removed almost all of Beryl Grey's features in every one of the too frequent closeups. Field had no closeup at all. The decor was invisible, the dancing removed from the orchestra and seemingly lethargic.

Will sponsored TV do better? I don't know- I can only guess that TV with the money to buy artists and creative technicians, to build sets and make costumes...such a TV must be better than what Britain has now.

• • The last night of Sadler's Wells longest and best (box-office) season staged VENEZIANA, HOMAGE TO THE QUEEN and THE SHADOW. Seated at a side-angle to the stage VENEZIANA seemed less flat than on the first night. But it still gives no chance to Elvin for whom it was created.

HOMAGE is a trite thing and a bad waste of very real talents. THE SHADOW looked better than before. A well knit, taut work with an almost American youth to the girls and a performance by Rosemary Lindsay that fulfills all I said of her last year in 'Dancing Star'. Reminiscent of Nora Kaye in some ways, Rosemary is rapidly achieving her status.

Svetlana Beriosova danced beautifully although her face needs some attention. I know Russian teachers rather ignore the face, allowing it a blank expression for all purposes. Beriosova could well afford to forget just this much of her teaching and no more.

• • To those who have run out the cliche about London being the world's dance capitol, 1953 will go down as the 'year of proof.'

• • As I write the Ballet Theatre is winding up its Covent Garden season. The Royal Danish Ballet follow and will have rivals the continuing season of Anton Dolin's Festival Ballet. At August-end Roland Petit and Colette Marchand arrive with their Ballet de Paris. Before Rambert will have a short season to prove to Londoners that homegrown is still a good treademark!

• • First, then, Ballet Theatre. As this company disappoints more, so do its principals excite more: Alonso and Youskevitch, making flesh and blood of Balanchine's THEME & VARIATION, helping us ignore a shockingly staged GISELLE, highlighting dull evenings with their classical *pas de deux*...Alonso and Youskevitch *are* Ballet Theatre.

• • Festival Ballet has produced two new works so far. ALICE IN

WONDERLAND by Michael Charnley and Ruth Page's VILLA. Both filled and overdressed the stage, had a flurry of mass movement all through to hide an almost total lack of inventive choreography. Briansky and Gilpin are dancing well, Leslie not so well and guest ballerina Marina Svetlova dancing what she can of what part of the choreography she knows. Two works are to come, one from Greig, the other by Dolin to new music.

• • Petit arrives with several new-to-London ballets including LADY IN THE ICE by Orson Welles, CINE BIJOU, and LE LOUP and DEUIL EN 24 HEURES. A rather unvaried programming may well hurt the box-office.

• • Ballet Rambert opened a two-week season against the mighty competition of both Festival Ballet and American Ballet Theatre.

If they had poor houses-they had-these were not matched by the programmes. I found Rambert's close-knit group one of the most interesting I have seen in some time. The dancers were studious-not translatable as amateur but as seriously interested in their work. A rare find.

Rambert's production of LES SYLPHIDES is so taut that a single element (a new dancer joining the corps without Rambert's instruction) would wreck it. There is an overwhelming commonweal spirit to the Rambert company as if the mistress herself were standing whip-in-hand in the centre aisle throughout. Not a surly whip-but an all-governing

Mary Munro of Ballet Rambert.

Belinda Wright and Keith Becket in Michael Charnley's ALICE IN WONDERLAND ballet for Festival company.
-PC-R exclusive photo-

sureness of taste and effect that broods no argument.

I should say that this was the best SYLPHIDES to be seen today. And-here the enigma- the dancing was not in the great class. Rambert is.

The other discovery of the evening was a ballerina obvious, if too young to be called by the name. Mary Monro. Here is Rambert's genius for finding genius again evident. Monro brought a sweeping breadth of technique to Walter Gore's WINTER NIGHT that made the ballet memorable. As the cast-off lover watching her man lured by the fresh whiteness of the girl, Monro danced acted tragedy with a spirit and sincerity overwhelming.

• • A mid-Atlantic tussle with Anton Dolin took Sonia Arova out of Festival Ballet's London season to be replaced by the under-rehearsed Marina Svetlova. Arova flew to Paris the next week but, to date, has not been pacted by any company. She is a richly personable dancer who should not have to rest long, though.

• • The Mona INglesby International Ballet made Spain's first 3D film in Barcelona recently. Shot at night in the local Orpheus studios, it is a fantasy based on Act two of SWAN LAKE entitled, TCHAIKOWSKI'S LAKE. Inglesby and Ernest Hewitt lead.

NEWS BRIEFS

▲▲ Sugar Ray Robinson, former boxer turned tap dancer, will record a few vocal platters with the Earl Hines orchestra for King records.

▲▲ Impresario Sol Hurok has signed Roland Petit's Ballet de Paris for a U.S. tour to begin in January from New York City. Other Hurok dancers recently signed by him are: Nora Novach and Istvan Rabovsky, Hungarians who escaped from East Germany to the American zone this summer; Azuma and Fujima with their company of twenty-two, and Antonio's recently formed Spanish ballet.

▲▲ The Katharine Dunham dancers recently returned to Ciro's in Hollywood for the third time in five months. A reeord for cafe repeats.

▲▲ Marge & Gower Champion were fined $1,000 by AGVA for performing in Santa Barbara, Calif., on the 'City Of Hope' benefit show without pay.

▲▲ Ballet Theatre finished a successful 4-week London appearance at the Royal Opera in Covent Garden in July. The troupe will begin its 1953-54 season in Philadelphia on Dec. 28th.

▲▲ 'Something to Rave About' will bring Marge & Gower Champion together for their first legitimate stage appearance. The show will go on the road sometime in February.

▲▲ Jack Cole is choreographing the dance sequences for the two Marilyn Monroe numbers in 'River Of No Return' at 20th Century-Fox.

▲▲ The American National Ballet is scheduled for three performances during the 3rd Berlin Cultural Festivals sometime in September.

▲▲ Although the movie biography of bandsman Glen Miller shows him and his wife dancing on their 10th anniversary, the truth is, he didn't dance. The parts of Mr. and Mrs. Miller are played by Jimmy Stewart and June Allyson.

▲▲ Maria Svetlova, formerly with the Metropolitan Opera Ballet and who recently completed a series of guest performances with the Rome Opera Ballet, has been contracted by Anton Dolin as prima ballerina for the Festival Ballet in London.

▲▲ Ballerinas, Alicia Markova, Myra Kinch and La Meri were among those performing at the Jacobs Pillow Festival during July.

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Bearl A. Bennett

(Bearl A. Bennett, Program Director for the National Smooth Dancers Annual "Dancing Cavalcade", was elected Public Relations Director at the NSD annual convention held over Labor Day in Fresno, California.)

PART TWO

The story of the National Smooth Dancers' "Dancing Cavalcade of 1953", which was held recently at the swank Hotel Del Coronado in Southern California, has now been written into the records of this fast-growing dance organization and the heralding of a new era in social ballroom dancing is in evidence.

If the new dancing styles demonstrated in the Smooth Dancers' fourth annual amateur tournament are a criterion, then other cities soon must look to their laurels.

Combining poise, grace and charm of smooth ballroom dancing with individual innovations; and a pleasant assimilation of Latin movements, the contest teams provided terrific competition among them, keeping judges and audience alert throughout the four-divisional tournament and the grand championship event.

A negligible few thought some of the steps a bit "flashy" for the social ballroom, but the over-flow crowd which packed the Hotel del Coronado ballroom (some 2,000 persons) enjoyed the many cleverly executed dance innovations. Much credit was due the dancers as well as their teachers and coaches for the splendid efforts displayed.

Tango steps were effectively fused with the waltz and relatively few movements employed in any of the routines would require toning down to be within the capability of the average ballroom dancer, with the usual requirement — hard work.

Noteworthy praise came from Charley Baker, founder and president of Dancers' International, with the comment that: "The Dancing Cavalcade is one of the foremost ballroom dancing events in the United States today."

EDITOR'S NOTE: A number of articles and news items, relative to the NATIONAL SMOOTH DANCERS Inc., have appeared in various issues of the DANCING STAR magazine. At this point it might not be amiss to state that DANCING STAR, being an independent publication and under the dictates of no organization, group, or individual, has no ax to grind in what it sees fit to print. The editors have said before, and they say again, Social Ballroom dancing needs all the help it can get if it is to continue the healthy, pleasant, recreation it is meant to be. As we've said before, the National Smooth Dancers are doing for Social Ballroom dancing what Folk Dancers have done for Folk Dancing. The pages of this magazine will always be open to any ethical dance group, organization, or individual....

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Grand champions of the event were Wallace and Barbara Matthews. They exhibited a tremendous versatility in the all-around finale to annex the title with a low gross of 47 points (alloted by seven judges), an average of 6.7, with a placement rating of 1.7867, one of the best performances recorded in the four-year history of the event. The Matthews won the fox

The rumba title went to Lucky and Astrid Gisclari who were third in the finals. The Gisclaris were 1951 tango champions.

Honors in the tango division were won by Walter and Gunda Richardson, 1952 waltz champions, who were second in the finals.

The waltz crown was taken by George Toombs and Nanette Cowell, who were fourth in the finale.

Other trophy winners included: Rumba — Alvin Rosa and Rose Marie Alessio, second; the Matthews, third. Foxtrot — Joseph and Eula Galindo, second; Toombs-Cowell, third. Tango — Rosa-Alessio, second; Toombs-Cowell, third. Waltz — Tom Mallow and Jere Davis, second; Ray Moorby and Tilly Bibb, third.

Judges for the event included: Charley Baker, president, Dancers International; Gordon Keith, publisher of DANCING STAR; Don Carlos, Carlos & Chita Studio; Velma Eaton, Director, Veloz & Yolando Studio; Alice Mason, Alice Mason Studio; Marion Baker, LaMon Studio, San Diego; and Beatrice Johnson, Johnson Studio, National City.

Pearl Elizabeth Bennett was crowned Queen of the Dancing Cavalcade at the opening of the tournament, which was conducted throughout by the Cavalcade Board of Directors, all members of the National Smooth Dancers, Inc. Proceeds were shared with the San Diego Cerebral Palsy Foundation.

For those who may be interested in conducting Ballroom dance contests, we reprint by special permission, the rules set up for the NATIONAL SMOOTH DANCER'S annual 'DANCING CAVALCADE'.

THE OLYMPIC POINT SYSTEM FOR BALLROOM CONTESTS

1. BASIC—Rhythm, Timing, Posture, Balance, Follow Through.
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In the all-around championship event the judges will rate the finalists first, second, third and fourth in that order in each of the four classes. The LOW aggregate score determines the winner.

DRESS—PRELIMINARIES, Ladies' and gentlemen's dress optional. FINALS, gentlemen, Tuxedo or dark suit; Ladies, Formal Ballerina Length Dress.

SUB-RULES—Waltz, Foxtrot and Tango couples must maintain a two hand contact throughout the complete dance or otherwise will be disqualified. The gentleman must always hold the girls hand, (one contact). The lady must never take her hand from the gentleman's shoulder. RUMBA couples may break but must have at least a one hand contact and the break must not last more than four bars of music (twelve steps). ALL DANCES couples will not be allowed ariels, lifts, bend backs or floor corteas. Any couples breaking the above rules will be disqualified. The winners of the WALTZ, FOXTROT, TANGO, and RUMBA divisions, (The Dances recognized by the Olympic Rules) will dance in an all around contest of these dances to determine the all around champion. — DECISIONS OF THE JUDGES ARE FINAL.

HARVEST MOON BALL

By DON BYRNES *and*
ALICE SWANSON

All summer long, talented young amateur dancers from New York and its environs have trained and rehearsed for the Harvest Moon Ball. Wednesday night, September 9th, they did their stuff before 18,000 dance enthusiasts at Madison Square Garden. It was the 19th year for the Harvest Moon Ball, sponsored by the New York Daily News Welfare Association, with Proceeds going to charity. There were a lot of top show names to entertain the crowd. ....Martin and Lewis, Julius LaRosa, Roberta Peters of the Met, Red Buttons, Carmen Miranda and Bambi Linn and Rod Alexander. Frank Sinatra put in an unscheduled appearance and stopped the show with a song....Earlier, Ava Gardner stopped it with just an unscheduled appearance. Ed Sullivan MC'd.

Winners were named in six basic categories: Foxtrot, Tango, Rumba, Viennese Waltz, Polka and Jitterbug. Winners in the first four categories competed for the all-around championship, and some pretty fancy prizes, including and an appearance on Sullivan's CBS-TV show, 'Talk of the Town' and a professional run at Bill Miller's Riviera.

The all-around champions for this year are Michael and Ann Toscano of Brooklyn, who also placed first in the Foxtrot.

Other winners were Jane Miller and Frank Bucaria, Tango; Mildred and George Buckley, Rumba; George and Peggy Morris, Viennese Waltz; Helen Burbella and Walter Hucko, Polka; and Beatrice Pierce and John Smith, Jitterbug.

The judges were Adelaide Courtney of Washington, George Rutherford of Poughkeepsie, Kathryn Ellyn Lewis of Manhattan, William Souder of New Jersey, and Doris Weber Zea of Brooklyn. Special judges for the Polka were Walter Dana, John O'Brien, Ted Maksymowicz, Murray Sherman and Jack Stukas.

All in all it was a good show with plenty of color and spirit. The audience rooted for its favorites, and there was the usual amount of vocal disagreement when someone's particular choice didn't make it. The ladies' dresses were beautiful, and most of the gentlemen's evening clothes fit.

The Toscanos had to overcome some very good competition to win out as all-around champions. Judging was close, but in our opinion, eminently fair. Where a fine line of distinction had to be drawn, the edge was bound to go to the couple making the better appearance. Appearance is supposed to carry a weight of 25% in the judging, but with TV and night club dates

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as the prize, and the encouragement that winning gives to thoughts of a professional career, it seems from here that it should count even more. To get a couple of kids all steamed up about a professional dancing career when they obviously lack the physical beauty, poise and personality to make good is needlessly heartless. You can dance like an angel, but you won't make a living at it if you don't look the part.

The Toscanos have a real asset in their appearance. He is tall, good-looking and graceful, while she is a living blonde doll. They are also very good dancers, although far from professional.

It was a good evening's entertainment but purely as a dancing exhibition, the show left much to be desired. Most of the Jitterbugs looked like inept acrobats, while the less said about the Viennese Waltz, the better. The rest of the categories rarely rose above average, and yet the high spot of the evening--the competition for the all-around championship--was a real thrill, and here we saw some excellent dancing. It was at this time that the Toscanos were hard pressed to win, but we agreed with the judges that they deserved top place.

Too often, winning of this coveted honor is the end of the road. We hope this will not be the case with the Toscanos. We wish them luck, and sincerely trust that at this time next year they will be something more than just another Roseland 'ghost team.

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Broadway Dance Beat

David Raher

Of the numerous fetes provided for the visiting Sadler's Wells Ballet, the one held on Sunday night, October 20, has been generally conceded as the brightest so far. It was given jointly by Fedor Lensky and this columnist at the former's charming studio on W. 56th St. Mr. Lensky was formerly maitre de ballet of the Ballets de Monte Carlo, during the last war, and has been in this country for about a year.

Among the luminaries at the reception, it was the presence of the glamorous Queen of ballerinas, **Alicia Markova,** that gave it a truly scintillating air.

Other notables among the guests were **Joan McCracken** of "Me and Juliet," choreographer **Frederick Ashton,** Covent Garden's **David Webster,** and pianist-song writer **Alex Fogarty** who opened the new Peacock Room of the Waldorf Astoria on September 23rd. **Lidija Franklin** of Agnes de Mille's company and her husband Gustavo were there, the former wearing one of her husband's latest hats and leaving a trail of boa feathers whenever she moved across the floor.

Nicholas Beriosoff, maitre de ballet for Anton Dolin's Festival Ballet, related over mouthfuls of cold turkey, that his company will definitely open in New York City next spring. His daughter, lovely **Svetlana Beriosova,** is currently dancing solos with the Sadler's Wells Ballet at the Metropolitan.

The English company was well represented that night in the persons of **Pamela May** (about whose Queen Mother—in Swan Lake —the local critics have been raving), premier danseur **John Field,** first character dancer **Alexander Grant** and most of the corps de ballet.

The overall impression from the English dancers about the current season at the Met is that it is somewhat disappointing. Insofar as the audience enthusiasm, so heartening in past seasons, is definitely missing now . . .

◗ **Alicia Markova** will definitely do a series of guest performances with the Grand Ballet du Marquis de Cuevas in Paris this November. Before going abroad she is scheduled for an appearance on television's Show of Shows . . . **Anthony Tudor,** who heads the ballet school at the Met Opera, has decided to spend all of next summer in England . . . **Alfredo Corvino,** formerly of the Met Opera Ballet and now on its permanent faculty, is one of the two instructors at the Met being personally trained by Margaret Craske to teach the Cechetti system . . .

◗ **John Coast,** producer of the successful company of Dancers of Bali, who appeared here last year, has written a book, Dancers of Bali (Putnam). The book makes its appearance on October 15th . . .

◗ A daring scheme and novelty in teaching methods, is the one currently employed by **Chris Darrell** who is giving modern-jazz classes to the accompaniment of a four piece orchestra. The music provided by Dick Sylvester is polished and professional and gives the class somewhat the feeling of a performance . . .

◗ The Slavenska-Franklin Ballet gets underway with rehearsals beginning on October 12th. A new addition to the company's soloist ranks will be **Vivian Altfeld,** a reputedly wealthy young lady from Houston, Texas. Miss Altfeld, who has a considerable reputation as a dancer in Houston, has never appeared outside the limits of the oil state and leaves behind a flourishing dance school.

Boris Runanin, formerly of the Ballet Russe de Monte Carlo and currently dancing on television's Show of Shows, will join this company, too. Mr. Runanin, whose forte is comedy and character dancing, will contribute a new ballet to the Slavenska-Franklin repertoire. A farce, for five male and five female dancers — with Runanin in the central role — it is called **"I Laughed at Spring."** An original score is being composed for it.

Mr. Runanin's other assignments will include dancing the roles of Mitch in **Street Car Named Desire** and the Old Man in Zachary Solov's light ballet **Mlle. Fifi.**

Ballerina **Alexandra Danilova,** who dances the title role in that work, will leave her Texas school to rejoin the Slavenska-Franklin company during its Canadian tour sometime in November. She will also dance her usual roles in Nutcracker and Swan Lake.

Mia Slavenska, director of the company, will revamp a previous work that was danced to Liszt's First Piano Concerto, for the company's current tour. Frederick Franklin, her co-director, will assist in its reconstruction. The tour begins in Albany on October 26th . . .

◗ The Louisville, Kentucky Dance Council in association with the Louisville Chorus and Orchestra, will enjoy the services of dancer **Leon Danelian** in the capacity of choreographer.

Former premier danseur of the Ballet Russe de Monte Carlo, Danelian will fly to Louisville about a week before the performance, which is scheduled for November 7th, to choreograph his ballet. He will have the dancers of the Louisville Ballet at his disposal and possibly will appear in the work himself.

"It will probably be a plotless work,"

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quotes Mr. Danelian, "as there is so little time to do anything else." Rossini's music is contemplated for it — while, at the end of his contemplations Mr. Danelian will receive the sum of $750 . . .

◗ **Anna Ricarda,** whose Spanish ballets have become the mainstays of the Grand Ballet du Marquis de Cuevas, currently touring Europe, fractured a foot during a performance in Lisbon. Doctors have ordered a two months rest for the choreographer who, unless a miracle occurs, will be out of the Bordeaux season which begins October 12th and the Paris season in November.

What hurts Miss Ricarda more than the fracture is the fact that it happened in one of her own ballets — La Tertulia . . .

◗ Ballet Theatre's only local appearance before it embarks on a nationwide tour starting in Philadelphia, December 28th, will be at the Brooklyn Academy of Music on December 31st and January 1st, 1945.

Asked John Kriza whether he didn't consider the tour of Italy the most interesting of the countries visited by the company. His reply was a vehement "Oh, no! I liked Germany and Austria best of all." When asked to elaborate on this statement, Kriza continued: "I don't know — the people are just wonderful, I guess." . . .(?) . . .

◗ Just back from Canada, **Jon Gregory,** choreographer of the new Olson and Johnson show called Operation Fun, currently in Pittsburgh, reports that it is doing fine and is expected to make its N.Y. debut early in March. Gregory expects to add about ten more dancers to the present cast before the show opens here . . .

◗ Added to the already diverse repertoire of the Agnes de Mille dance company will be a work based on the Mary, Joseph and Jesus legend, momentarily titled **Cherry Tree.** Trudi Rittman, de Mille's arranger-in-chief, will concoct something out of Kentucky folk music (?) as a background for the work.

Koismir Kokitch, late of Ballet Russe de Monte Carlo and Oklahoma! will enact the role of Joseph and Lidija Franklin that of Mary.

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CECCHETTI COMMEMORATION

Plans are under way to honor, internationally, the memory of Enrico Cecchetti, famous ballet master who died Nov. 13th, 1928.

The Cecchetti Council of America, which is a branch of the ISTD (Imperial Society of Teachers of Dancing) is combining with the various Cecchetti Councils throughout the world to help bring to light 'the man and his method'.

In Detroit there will be a special Cecchetti Day in which members will present their students in the different grades to show their progress. And in other states, Councils are planning new ways of bringing this great teacher's name and what he stands for before a larger public.

Dance News, who first sponsored this movement stated in part that the purpose of such a commemoration is to 'honor the memory of the great teacher, Enrico Cecchetti, and to focus general attention on proper ballet training.'

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Energetic Americans Astound British Dancer And Teacher

BY BETTY A. DIETZ
Daily News Woman's Page Editor

THE unflagging energy of Americans has one Dayton visitor crying for mercy these days. She is Rita Emmerson, British dancer and examiner for the Cecchetti method.

Miss Emmerson who is here this week as guest of Lera Rae, Dayton dance teacher, says that Americans never stop.

LERA RAE, left, and Rita Emmerson, British dancer and teacher,

"We teach from 9 to 6 and take half an hour for lunch. Then after 20 minutes to freshen up they want to go out and make whoopee," she protests. The switch in pronouns is deliberate since Miss Emmerson is here on a combination business and pleasure trip.

* * *

THE SPLENDID diets of American families is responsible for this vast supply of energy, the Briton is convinced.

While foods are much more plen-

tiful today in England and only a few things remain on the ration list, English children still haven't had a chance to catch up. They haven't the stamina of American youngsters, Miss Emmerson says.

"That's why you let the children stop for a rest so often!" Miss Rae puts in wonderingly.

* * *

THE BRITON is particularly adamant about the importance of learning correct ballet technique, even for the youngsters who have no intention of becoming dancers.

"The time and effort aren't wasted by any means," she insists. Proper training in ballet gives a girl poise and grace of movement in addition to increasing her capacity for appreciation of the dance, she adds.

Much of Miss Emmerson's time at home is spent teaching classical ballet in preparatory girls' schools where "there's no idea at all of a career."

Children should never be forced into dancing. They should be encouraged so that they look forward to dancing lessons, the visiting teacher feels.

* * *

SERIOUS dancers in England have an excellent opportunity if they are admitted to the Sadler's Wells school. There they get not only dancing but music, art, history, etc.—what amounts to a college education, Miss Emmerson says.

"And no amount of money will get you in unless you have what it takes and can be of some use to the company," Miss Emmerson warns.

The Cecchetti method, which was devised by a famous Italian teacher, is that which is employed by the Sadler's Wells troupe. The method is also being used by a number of British hospitals for corrective work, the Briton says.

One of the high spots of Miss Emmerson's career is the month's study she had with Maestro Cecchetti when she was a child. The study was arranged by Ninette de Valois of Sadler's Wells.

The Cecchetti method is also spreading throughout the United States. At present, the Cecchetti Council of America has 11 fully accredited examiners in Detroit. Miss Rae, who has passed several of the tests of the Imperial Society of Teachers of Dancing during a recent trip to London, is looking forward to completing the training.

* * *

MISS EMMERSON is tremendously impressed by the influence of ballet on the fashion and home decorating in the United States.

"The ballerina shoes and the ballet length skirts your girls wear are a wonderful example," she says. Miss Emmerson also mentioned the number of Degas prints of dance studies and a pair of ballet figurines in a Dayton store—"even their positions were correct."

Miss Emmerson hopes to return to Canada before leaving for England the end of next month. Her home is in Pettswood, just outside London. The little town is dedicated to summer.

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Photo - Chicago
NO. 3

A panoramic photo of the 41st Annual banquet of the Chicago National Association of Dance Masters held at the Sherman Hotel in Chicago, August 20th, 1953. Due to the size of the picture, the editors have had to limit the CNADM to one photo in this issue. Watch future issues of the DANCING STAR for additional coverage on this and other teacher organizations.

-A Burke & Dean Photo-

Left: Willette McKeever is presented with a gavel for the ASTD, by Ben Sommers.

Right: Nola Martyn and Pat Vezzitto entertain at the AS TD banquet.

CENTER, seated: Elsa Heilich, President; Willette McKeever, Past President; Standing: Viola Austin, Vice President, George W. Lipps, 2nd V.P.; William H. Souder, Treasurer and Helen Jeanette Wheeler, Secretary.

LOWER: Scene is the 'opening Tea' which was held in honor of the AMERICAN SOCIETY of TEACHERS of DANCING's 75th Diamond Jubilee Convention. Event took place at the Hotel Astor in New York City during August. It was during this session that the ASTD presented its first annual Citation for outstanding achievments in the field of dance. The honors went to Fred Kelly 'as the most versatile choreographer of the seasons 1952-53.

Seated, left to right: Willette McKeever, Toni Holmstock (Dance Magazine), Sophie W. Reed. Standing, left to right: Ruth I. Byrne, Helen Wicks Reid.

Florence Cowanova, newly elected President of the DMA poses with Leroy H. Thayer who was re-elected Secretary-Treasurer for the 13th consecutive year.

John Wray takes a bow at the DMA banquet. Mr. Wray was the recipient of the DMA annual award for his outstanding 'choreography and dance direction' on the Toast of the Town TV show. Ed Sullivan made the presentation on his Sunday, August 2nd show.

Banquet scene at the 69th Annual Convention of the DANCE MASTERS of AMERICA which was held in New York City at the Hotel Roosevelt, July 27 thru Aug. 7.

European Observer

ROME:

■ ■ The National Dance Academy, financed by the Ministry of Education, is creating many top dancers, choreographers and teachers. The training course is for eight years and embodies such subjects as: Dance Technique, Performance, Music, Composition, History, Arts and Costumes. Reports throughout the country indicate that this organization is aiding greatly in its efforts to help restore Italian ballet to its prewar status. Fifteen scholarships are awarded annually. Foreign students are eligible. Madam Jia Ruskaja is directress.

LONDON:

■ ■ Paul Draper, always welcome in England, has been active in numerous shows, recitals and lectures. His lectures consist in the main of tap technique, shading tacits, choreography, introductions and new ways of executing wings, cramp-rolls and nerve rolls, after which, he talks informally on the need for more men in the dance world. His lectures are always well received.

FRANCE:

■ ■ One of the leading Dance Societies is contemplating the organization of the largest World's Congress to take place Easter, 1954, under the auspices of the French government. Subjects are to be as follows: eurythmics, ballet (classic and modern), acrobatics, modern ballroom, old time, exhibition, etc.

■ ■ Although it's not exactly new, a few free lance dance promoters are packing the ballrooms by announcing in local papers and via placards that movies will be taken by a well known motion picture concern and shown later in the ballroom. It works like a charm. Tickets are sold in advance...first for the night of the filming...and later for the night of the showing. The gimmick has worked so well that hundreds are being turned away for lack of space....

■ ■ Scottish Country Dancing will soon be launched on this side. The favorite dances will consist of: The Duke of Perth, Hamilton House, La Russe, Petronella and Strip the Willow.

by Dorothy Girling

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Quite an array of teacher-talent was sworn into the DMA, DMC and ADTSC during the West Coast DMA joint convention held June 28 thru July 2nd at San Francisco's Sir Francis Drake Hotel. In the last row are: Stanly D. Kahn, Bessie Clark, Vernon Russell, Flo Beaudoin, Phil Osterhouse Margaret Ketchum, Leroy H. Thayer and Tom Sheehy.

Olga Fricker instructs class of teachers in Ballet during the West Coast DMA Convention.

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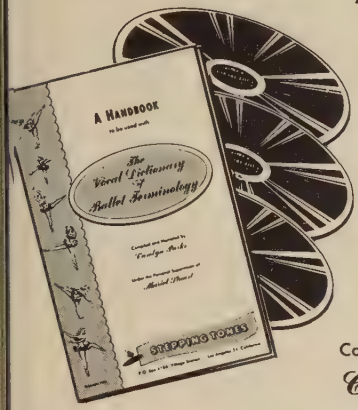

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Records are adapted to the American linguistic ability with no attempt made to give the words an academic French accent.

And, as a further aid, the English definition of all French terms is given both vocally and in the Handbook text.

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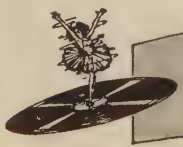

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WHO'S BEHIND THE NEWS

BYRNES & SWANSON, who wrote "HARVEST MOON BALL", are a husband-and-wife dance and writer team whose by-line you'll be seeing a lot in future issues of the DANCING STAR.

On the distaff side, Alice Swanson began her dance training at the age of eight, and during her teens she studied and did concert work with Agnes Boone, The Marmeins and Michio Ito.

Don Byrnes paid his way through ballet school by becoming a professional boxer. Just for the record, he fought 35 bouts, and lost only two. Later, in New York, he taught acrobatics at Michaels, and it was there he met, taught, and married his acrobatic student, Alice Swanson.

Their career as a dance team began at the Roxy Theatre in New York City. There followed engagements in quick succession at such spots as the Palace, Capitol, and the Paradise, where they were with Paul Whiteman's band for eleven months. The Washington Board of Trade selected the team as the outstanding dance team of the year for presentation at a birthday party for President Franklin D. Roosevelt.

Their career swept on and in 1937 they left for Europe with a six-week contract—but they stayed for two years. Back in the States they continued their climb to stardom in the dance world. Then came the war and a stint in the service . . . and when the war ended, Byrnes and Swanson opened their own ballroom dance studio which, at the present writing, is located at 201 West 72nd St., in New York City.

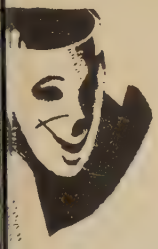
DANCE LINES (from page 232)

Balcony scene at Piper's Opera House i played by Dancing Star's associate edito the former Barbara Henson and, senior ed itor, Gordon Keith. The couple were marrie September 4th on the stage of the famou old theatrical shrine, by Justice of the Peac Matilda Pollard.

-Photo by the Territorial Enterprise

Byrnes & Swanson. This devoted husband and wife team are talented in both dancing and writing. Don't miss their articles and news items on Ballroom dancing in future issues of the DANCING STAR.

ARY OF A CAREER GIRL



This is the 16th *installment of an actual day - by - day diary written by dancer,* Peachie Kane, *who is at present furthering her theatrical career by studying at the Pasadena Playhouse.*

(Copyright 1953 by *Danstar* Press)

dnesday, January 9th

In rehearsal today we all read for parts. Mr. Phelps is looking for as for casting. We read Macbeth our Shakespeare class. Mr. Lynn ld us of the superstition in the atre, that Macbeth is considered unlucky play. That never in the rical history, has the opening nite Macbeth gone smoothly.

In speech we did some Gilbert d Sullivan speeches for articulaon. They are fun. Miss Challgren so gave us a talk on the importce of practice....

In dance, we've started to do folk ncing....

At dinner tonight Photo Play magine came to take pictures of Virnia McGuire, the Photoplay const winner. (She's here on a scholship.) She lives right next door to at the dorm. She's very nice and well liked.

Albert Szabo was also at dinner night. He just finished doing a hall part in the movie, 'Military lice'. He told me that before long hoped to be in the production d of pictures and that if he could er help me, he definitely would. says he always remembers those has worked with.

My dance instructor, prompted, I guess, by the urgency of my letters as to what I should do if I were fortunate enough to be offered a job (Dembling took my pictures to the studio) called me tonight from------ He told me he thought it would be wise for me to remain at the Playhouse and finish my training before accepting or signing anything.

Not that I really expect an offer, but I'd like to know how to handle the situation, just in case...I'm very fortunate in having someone like my teacher to advise and guide me in these matters. Although I like to make my own decisions I want to be sure they are wise ones. I know that anything he advises me to do is the best thing and for my own good as he is completely unselfish and wants me to be a success as much as I want to be.

It is comforting to know that there is someone aside from your immediate family in whom you can place your complete faith and upon whom you can depend for guidance...I am sure that I will always depend on him for advice and encouragement in the trials I know are sure to lie ahead...I only hope I can live up to his expectations, and can, by my success, should it come, repay him for all he has done for me. My devotion and gratitude to him is something I will never 'outgrow'.

Thursday, January 10th.

Today I had a real surprise! When I went to my mailbox I found a notice assigning me to a TV show tomorrow night. It seems there is a program called 'On The Town' which broadcasts from various points of interest in Southern California. Tomorrow they are broadcasting from the Playhouse. In one scene there are to be two students practicing a dance. Charles Leslie and I were chosen for this bit. We are going to do a ballet sequence together. We

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both felt honored as we were the only 1st year students on the show. This is one more time when my dancing has helped me to get ahead.

Friday, January 11th.

Today I couldn't concentrate on my work because I kept thinking about the TV show. We got excused from speech to go to rehearsal at 3:30. Mrs. Farnsworth saw our little dance sequence and said it was fine and that it ought to look very well on TV.

I am to wear my black silk practice tunic and black opera hose and pink toe shoes. Charles is wearing tights and a silk shirt with long loose sleeves.

It seemed like we sat waiting for centuries. Finally the time came and we were all told to start acting and dancing...each of us had to keep doing his part over and over as they didn't know when the camera would be where...It didn't seem to Charles and me that the camera ever came anywhere near us when the director yelled 'cut!' We were both pretty despondent, after the planning we had done and the anxiety we had gone through. However, we finally came to the conclusion that it was just another part of show business we'd have to put up with if we intended to follow our chosen profession.

But we *had* been seen! All the kids said we could be seen many times in the background, and once there was even a very good close-up of us...

(To be continued next month)

Peachie in the play she wrote so heartwarmingly about. Left to right: Jim Creson, Peachie Kane, and Gene Minney.

DANCE WEAR FOR THE *PARTICULAR*

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STUDIO EVENTS PAGE

Reading from left to right are a few of the younger students who appeared in a recent Frances Hatch Park Ballet Recital which was held at the Piedmont High School in Oakland, California. Lee Sue Curry, Christine Allison, Mary Elizabeth Winter, Connie Kroll, and Diane Leiter

STUDIO NOTES

♦ ♦ The Gladys Hight Summer Course which ran Mondays through Fridays during July and August, had 160 teachers and students in attendance.

♦ ♦ Road's End Farm Residential School of the Dance completed its 3rd summer season this year. Situated on eighty-five mile long Caddo Lake, the school offered 5 hours of dancing daily, as well as water sports and horseback riding. Included in the session were: two weeks for juniors, four weeks for seniors and one week for teachers' normal. The faculty included: Louis Da Pron, Rose Connerty, Virginia Self and Denard Haden. The school is under the direction of Ray L. McGee and Denard Haden.

♦ ♦ Gladys Hight Dancers performed at Bouche's exclusive Villa Venice this this past summer.

Up and coming dancers, Dorothy Lambert and Charles Peck, are having to bide their time until the male half of the team is released from the army. Former students of the Charley Baker studios in Hollywood, you can look for big things in the theatrical world from this versatile duo in the near future.

-Photo by Romaine

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF IR ASSOCIATION TO THIS COLUMN.

NCE MASTERS OF CALIFORNIA t at the Bellevue Hotel, Sept. 13th their regular meeting of the month. nvention work was reviewed by the lowing: Cloe Papillier, Tap; Flo audoin, Ballet. Regular dance ses- rns followed luncheon. Wanita Wilent ght Tap; Joanne Nix, Ballet and Im- ne Woodruff, Ballroom.

relle Batsford showed movies of the k of Dr. Fishback, Gerald Cummins, l Danny Hoctor. New babies have n received by: Vernon & Bonnie Rus- l (a girl, Jane Irene, July 24th); Mrs ye Rusic (a boy, Sept. 7th); Judy e (a girl, Sept. 4th); and Etta Win- (a boy, Tom Scott).

NCE TEACHERS' CLUB OF BOSTON d their 11th Annual Training School .31st-Sept.4th at the New England tual Hall, in Boston. Their 30th An- l Convention was held Sept. 8-12, Hotel Somerset in Boston.

NCE EDUCATORS OF AMERICA hold an open session Oct. 25th at Park Sheraton Hotel in New York . A cordial invitation is extended ll teachers, or those who aspire to ome teachers. Starting time is set 9:30 A.M.

OCIATED DANCE TEACHERS OF UTHERN CALIFORNIA held their thly teaching session at the Hol- ood Roosevelt Hotel last month. ing part in the instruction end were Nordt, Modern Ballet; Mary Farm- revued Jack Stanly's Tap; Lucille son presented Acrobatics from the Francisco Convention; Margaret o and Chloe Call interpreted Chi- o's most popular Ballroom steps and Sheehy demonstrated the Teenag- coolest dances. Charley & Marg- Baker taught the Baio as it was ented by Virginia Gollatz at the NY Convention.

n impressive ceremony the following ers were elected: Charley Baker, sident; Margaret Otero, 1st V.P.; e Call, 2nd V.P. Re-elected as asurer is Virginia Saar and newly elected as Secretary is Mary Farmer. The new Board of Directors are: Margaret Ketchum, Eddie Gay, Nancy Jackson, Ronald Benefeil, Lucille Iverson and Grace Rocklin.

The day's activities were topped with a colorful floorshow and banquet. Taking part in the show was Margurite Duane, who danced Island dances and the Baker Dancers, who did the Poodle Hop New York's newest song and dance novelty.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS first all day meet- will be held Nov. 1st and non-members are welcome to attend. An excellent faculty has been engaged for this session.

DANCE MASTERS OF OHIO held a One Day Convention, Oct. 25th at the Dayton Biltmore Hotel in Dayton, Ohio. The faculty included: Jeanne Hinote, Ballet, & Cecchetti Barre Work; Gwen Kagey, Modern; Steve Quirk, Ballroom; Aline Adelman Mulnick, Baton Tap and Eddie Roberts, Children's Novelty Tap and Advanced Tap.

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Party Page

Bottom photo, some names missing: Carmen Castro, Grace Yenny, Lew Serbin, Baby Jody, V. Varrera, Walton Biggerstaff, Jose Cansino, Inez Torres, Enrique Valdez, Cal Block and Amy Palmer.

Upper left: Karle and Emilie Romaine (Romaine photos).

Center, left to right: Guilda (former Folies Bergere star, now appearing at Finocchio's Club in San Francisco), Les Lee and Rick Neilan.

Upper right, bottom to top: Marc & Renee, Archie Prince, Walton Biggerstaff, Jose Cansino, Grace Yenny, Rayna Allen, Amy Palmer, Barbara Brancoli, Helen Allen, Lorna Fordyce and Peaches Kane.

Jose Cansino, celebrated Spanish dancer and concert artist, was feted with a gala 'welcome back' party by Dance Art proprietor, Lew Serbin, at his San Francisco home, Sunday, September 20th. Jose Cansino, of the famed dance family, is in the city with his partner, Raquel, to play a special engagement at the Sinaloa Club.

The colorful Spanish motif of the Serbin home served as an appropriate background for more than one hundred-fifty guests who, in the main, arrived in costumes. Among those in attendance were: Dudley Manlove, KNBC announcer and his wife, Patty, Herb Caen, San Francisco Examiner columnist, Dean Crockett, dancer and artist, Walt and Magna Baptiste, physical culture celebrities and Ivan Paul, Examiner theatrical critic. Although there were many, many more, space limitations prohibit listing of these names.

Man and His Work

by barbara henson

Whoever says there is nothing new
Under the sun, hasn't heard of the
New 'Vocal Dictionary of Ballet
Terminology' recently released by
Stepping Tones Records.

Compiled and narrated by Carolyn
Parks, well known writer on the
Dance, and supervised by Muriel Stu-
art, who since 1934 has been on the
faculty of the American School of
Ballet, this three-record volume
makes it possible as well as prac-
tical for the student of ballet to
learn, through sound (Records) as
well as sight (Handbook), the prop-
er ballet terminology, along with the
meaning and correct pronunciation.

I quote from Muriel Stuart's fore-
word in the Handbook:

'...It is not always easy to be sure
that the students are practicing the
accepted pronunciation of ballet
terminology with accents and enun-
ciation as they should--in spite of
the greatest efforts of their teachers.
The opportunity of bringing these
records into the homes where stu-
dents can, at their leisure, listen
and repeat from examples of the high-
est standards, is a revolutionary
idea which all teachers will be quick
to appreciate...'

Following are a few examples tak-
en at random from the aforemention-
ed Handbook:

*1. Demi-plié: The knees bend over
the feet with heels on the floor.*

2. En avant: Forward.

4. Derrieré: Behind.

*13. Sur le cou de pied: The work-
ing foot rests against the ankle of
the supporting leg.*

*113. Balancoire: As leg swings for-
ward, body leans back, as leg swings
backward, body leans forward.*

*102. Grandes pirouettes: Turns on
one spot on one leg, with the other
in a seconde en l'air.*

The man behind all of this is Lou-
is Silvers, President of Stepping
Tones. For those who may not be
familiar with Mr. Silver's background
suffice it to say that: At the age of
17 he became musical director for
Gus Edwards (builder of stars, Ed-
die Cantor, Duncan Sisters, Eleanor
Powell, and songwriter, School Days
By the Light of the Silvery Moon,
etc.etc.); for ten years he was mu-
sical director for Al Jolson, during
which time he wrote Jolson's most
famous song 'April Showers'. Later
he was appointed general musical
director for such motion picture stu-
dios as: Warner Bros., MGM, 20th
Century and Columbia. It was in
this era that Mr. Silvers won the
first Academy Award for the musi-
cal, 'One Night of Love'. For fifteen
years he was musical director for
the 'Lux Radio Theatre'....

When asked how the 'Vocal Dic-
tionary of Ballet Terminology' came
into being, Mr. Silvers said in part:

'...Although the thought of putting
ballet terminology on records had
been brewing in my mind for some
time, it was during a routine flight
I was making to New York that the
plan actually jelled. Perhaps the
the fact that one of the plane's mo-
tors suddenly began to sputter, and
miss while we were somewhere over
the Grand Canyon had something to
do with my decision to definitely
go ahead with the recordings.

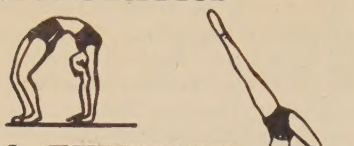
'Until then, I hadn't told a soul
about my plans, but now I kept think-
ing, suppose the plane crashes---
there would be no 'vocal dictionary'.

'By the time we arrived in New
York I had definitely made up my
mind to go ahead with my project.

'It was Lydia Joel, of Dance mag-
azine who suggested the name of
'Vocal Dictionary of Ballet Termin-
ology', and it was also she who sug-
gested that I contact Carolyn Parks
and Muriel Stuart to assist me in the
venture.

'Well, that's about all there is to
it--except to say that you can hear
the ultimate results by dropping in-
to almost any theatrical supply house
and asking to hear the recordings'.

ACROBATICS & TUMBLING



BY JAMES A. ROZANAS

This is the 6th in a series of illustrate ACROBATIC and TUMBLING tricks by o of America's foremost authorities on the s ject. Why not start a scrapbook of these e cellent illustrations--or better, yet, file th in a permanent DANCING STAR BINDER you receive them each month.

ARABIAN LIMBER

From a standing position, (1) bend knees deep, placing hands on t floor, shoulder width apart, about twelve inches in front of the toes, keeping the knees between the arms. (2) Bend the body slightly forward with the weight on the balls of the feet and the heels off the floor. Lean forward, putting the weight on both hands, at the same time pushi upward from the floor with both feet, keeping the knees together and b bringing the body into a momentary handstand with the legs doubled up close to the body. (4) Straighten both legs upward into a handstand po tion. (5) Bend the body forward and finish in a regular front limber position.

BACK LIMBER

From a regular standing position, (1) bend the body backward, kee ing the head and arms well back, forcing the stomach out and placing t hands flat on the floor, shoulder width apart and close to the heels. As soon as both hands touch the floor, pull the head forward and upwar forcing the stomach upward and at the same time pushing from the floor with both feet, keeping the knees straight and the toes pointed, forci the body into a momentary handstand. (3) Bend the body at the hips and pull the stomach in, landing on the floor with both feet close to the hands and the knees slightly bent. (4) As soon as the feet touch the f straighten the knees and raise arms upward, bringing the body into the original starting position.

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DANCE BOOKS

ADVANCED ACROBATICS & TUMBLING (44 pp.) James A. Rozanas ($5.)

Mr. Rozanas, author of 'Theory & Practice of Acrobatics & Tumbling which has been reprinted four times since it first came out in 1947, has written another book on the same subjects.

The present book, profusely illustrated, is divided into 10 chapters and explains in detail the how and why of some of the most advanced Acrobatic & Tumbling tricks.

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